This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

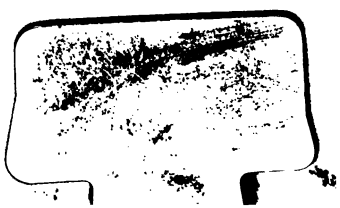
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`



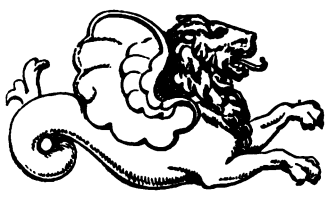
TRANSPARENCY PAINTING

ON LINEN:

FOR DECORATIVE PURPOSES, PANORAMIC AND DIORAMIC EFFECTS, ORNAMENTAL BLINDS, &c.,
WITH INSTRUCTIONS FOR THE PREPARATION OF THE LINEN, THE COMBINATION AND TRANSFER OF ORNAMENTAL DESIGNS, COMBINED SURFACES, &c.

BY W. WILLIAMS.

With Illustrations by Charles Sibley, Engraved by Dalziel.



BIBLIOTHECA REGIA

Ars probat artificem.

LONDON:
WINSOR AND NEWTON, 38, RATHBONE PLACE,
Artists' Colour Makers, by Special Appointment, to Her Majesty, and to H. R. H. Prince Albert.
1855.

170. m. 82.

LONDON:
Printed by Schulze and Co., 13, Poland Street.

CONTENTS.

PAGE

The Preparation of the Linen 9
Copying, Tracing, Stencilling, and Pouncing 15
Copying 15
Tracing 17
Stencilling 18
Pouncing 20
Painting the Transparency 29
Colours and Vehicles 35
Water Colours 37
Colours 37
Combined surfaces 42
Dioramic Painting 44
The First Effect 45
The Second Effect 46
The Lighting-up of the Picture 48

PREFACE.

FROM the ordinary examples of the Art commonly known as "Transparency Painting," no accurate estimate can be formed of the perfection to which this mode of representation may be carried. Little more is generally known of it than may have been seen, from time to time in the celebrations of royal birth-days; or, on signal occasions of popular rejoicing. But these examples have all, hitherto, been of the humblest order. With, however, any degree of taste and artistic knowledge, even these might have been made interesting, without any approach to the enchanting effects which are produced in transparent pictures now known under other names.

In every branch of Art, correct drawing and judicious effect are indispensable; and since educated artists have directed their attention to Transparency Painting, it has been raised to high consideration as a Fine Art. The lighting of large surfaces by gas is now so easily effected,

that there is no reason why transparencies should not assume the dimensions of very large historical pictures, aspiring to the best qualities of high Art. By means of transparent pictures, the most perfect illusions have been effected. In verification of this, we need only instance the marvellous effects formerly exhibited at the Diorama in the Regent's Park; although it is not to be expected that the student who may acquire his first knowledge of the practice of Dioramic painting from this little Treatise should attempt anything on an enlarged scale until after mature experience.

The principles of the Art are few and simple, and they are here laid down according to the best methods of practice, and all that can be said in commending them to the student, is to counsel, at the same time, the study of drawing and effect, as therein lies the truth of all Art. If one transparency be better than another, it will be found that—as in every other branch of Art there is no secret—application is the source of the superior excellence.

H. M.

TRANSPARENCY PAINTING

ON

LINEN.

THE PREPARATION OF THE LINEN.

The material upon which transparencies are painted, is muslin of a fine and even texture; and this, like most other surfaces intended to receive colour, must undergo the preparation peculiar to the kind of painting for which it is intended. Muslin, for a transparency, before being worked upon, must be strained and sized.

The straining frame is formed of two upright flat deal bars, having in the ends long mortice holes, in which the tenons of two cross-bars slide. Along the front inner edge of each bar, a strip of girt webbing is fastened; and to this the muslin is sewn slightly, but in a manner sufficiently secure to allow of its being tightly strained.

The frame being closed, that is, the bars being brought together as close as the tenons and mortices will allow, the

edges of the muslin are sewn all round to the girt webbing; and, in order to extend the muslin, the frame must be drawn out so as sufficiently to tighten the cloth. The frame is kept at this degree of tension by wire pins, which pass through the ends.

Being thus properly stretched, the muslin is ready for sizing.

The size usually employed, is that known as gilders', or clear size, which, if good, is preferable to any other. It is prepared from parchment cuttings, and is to be procured at a trifling cost, at shops where gilders' materials are sold.

An excellent size is made from isinglass, which is most valuable where extreme purity of colour is necessary. The fine colourless gelatine, now very commonly sold, when dissolved and diluted to a proper strength, yields, also, a size well adapted for the preparation of muslin.

In sizing the cloth, great care must be exercised, in order that every part of the surface be covered; for if any part of the muslin remain unsized, the colour will then be absorbed by the fabric, and damage the work, by staining the cloth.

When the first coating of size is dry, it will be found that the muslin has slackened, and hangs loosely in the frame. It will, therefore, be necessary to extend the frame, so as again to tighten the muslin. A second coat of size must be applied, and when this is dry, the muslin must be again extended as before.

FIG. 1.

If the size be good and of a proper strength, and these two operations have been carefully performed, two coats of size will be found sufficient; but if it is found, on applying colour to a piece of the muslin prepared for trial, that it sinks in spots and stains, a third sizing will be required; but, with due precaution, this is rarely necessary.

When the size is perfectly dry, the surface must be carefully rubbed with a piece of fine pumice stone. By this means a smooth papery surface is obtained, on which colours work easily and pleasantly. Without pumice, it is difficult to lay colour evenly on a sized ground.

The cloth is now ready to receive the design, either by drawing or transfer.

The trial piece of muslin here alluded to, is desirable in works requiring nicety and care. It is a piece of cloth strained upon a small frame, and closed in the same manner, and at the same time as the larger piece.

When dry, we can easily determine whether our cloth is sufficiently sized, by testing the trial piece with colours. If it be not sufficiently prepared, the oil or varnish of the colour, instead of settling on the sized surface, will be absorbed by the muslin, and show dark stains and spots. In such cases, the work will require a further sizing.

This trial piece admits, also, of testing the working quality of the colours, as we dilute them with the vehicle to the proper strength.

It is indispensable to success, that during the progress

of the work, the colours be tested, in order to secure the colour, tone, and effect desired. But this cannot be done on the work itself; hence, the necessity of the trial piece of muslin, which should be at the side of the artist, that he may test, especially the more delicate tints, before applying them to the design; because, in the event of failure, the colour cannot be removed.

Another method of mounting the muslin may be mentioned; that is, to attach it at once to the fixed frame on which it is intended to remain when finished. As, however, there is considerable difficulty in straining large surfaces of muslin, this can be effected only where works of small size are required.

In using a fixed frame, the muslin is drawn as tightly as possible round the edges, and secured there by small tacks, driven to a depth only sufficient to hold the cloth, which may then be sized as already described.

The cloth, as in the other method, will contract when wet, and relax when dry; but, on the fixed frame, it will be necessary to draw out the greater number of the tacks, to tighten the cloth, which being done, the tacks must be re-driven; and this must be repeated as often as it is found necessary to size the cloth, and until it is strained into a surface smooth, even, and sufficiently tense for working on.

THE OUTLINE OF THE DESIGN.

COPYING, TRACING, STENCILLING, AND POUNCING.

THE linen being in a state of preparation to receive the design, the outline of the subject is made upon it by copying, or any other of the above-mentioned processes, according to the taste and powers of the artist.

COPYING.

The different operations in use for procuring copies of given subjects are of so much importance, and such extensive use, as to require particular explanation. Yet we shall limit

these explanations to such a brevity of detail only, as shall be consistent with perspicuity.

The most important advantages of tracing, pouncing, and stencilling, are the facility and accuracy with which each subject is committed in outline to the cloth; and when the subject is complicated and full of detail, the saving of time is not one of the least of the advantages of these processes.

The utmost care, is in many instances, bestowed on an original, from which a series of copies is to be produced; and the greater the number of these copies, the greater is the amount of care that we can afford in the preparation of the original.

The different processes of reproduction afford so many means of excellence, that this portion of our subject demands, at our hands, particular attention.

These processes possess valuable peculiarities in the extensive variety of arrangement of which the different parts, constituting a subject, are susceptible.

After any subject, or pattern, has supplied hundreds of copies, the same component parts may be arranged again and again, in other dispositions, and thus supply multitudes of originals, from each of which an almost unlimited number of copies may be taken.

The means chiefly at our service to this end, are the several modes of tracing, pouncing, and stencilling, which we now proceed to describe.

TRACING.

On a material so delicate as muslin, the outlines and forms of a pictorial composition cannot be made out with certainty and success, without the assistance of patterns or tracings.

The simplest method, and that most practised, is to draw the design npon a cartoon—that is, a piece of paper of the size of the intended work. The outline must be drawn in a decided and bold manner, with a broad pointed reed pen, and common writing ink. The result of this, is an outline sufficiently firm to be seen through the prepared muslin, when the latter is placed over it. In this situation, the cartoon with the design, and the muslin, are attached by means of thread, or in any other way that will hold them firm; and the lines of the composition, as they appear through the cloth, are traced out with a black-lead pencil.

When the design has been thus transferred, the cartoon is removed, and the outline on the muslin is strengthened, if necessary, with the reed pen and ink.

This method is applicable to almost every kind of subject; but for designs, containing forms of a certain character, methods hereafter described are employed.

Another method of transferring a cartoon, or drawing, to cloth, is to cover the back of the design with powdered black or red chalk, in such wise, that when the tracery is

followed on the face of the design with a blunt point or stile, the lines shall be repeated in the cloth placed beneath the cartoon or drawing.

But of this method, we may observe that it is not much employed for the transfer of designs to muslin, because there are other means more readily effective. Indeed, the simplest method of tracing is the most extensively useful, as it enables the artist to obtain designs and compositions from books, prints, and drawings, which, in turn, may be employed in endless forms of composition.

A simple process of surface printing is available for obtaining impressions of natural objects. In order to procure coloured impressions of vegetable productions, such leaves are selected as have their fibrous tracery well defined; and this is, by means of an inking ball, covered with a mixture of some pigment, ground up in varnish or linseed oil.

The leaf thus prepared is placed between two sheets of paper, and being gently pressed, the impression of the tracery is transferred to the sheets of paper in the same manner that an impression is taken from any raised surface. Impressions of light sprigs, cuttings from branches, grasses, and many of the most beautiful forms of the vegetable world may be thus procured.

STENCILLING.

It sometimes occurs that stencilling may be advantageously employed in certain kinds of ornamental work,

where any form of small size, as, for instance, a leaf, is to be frequently repeated.

In such case, a stencil pattern is made by cutting the form of the leaf, or other object, in a piece of oiled or painted paper; the part which is intended to appear upon the work, being nicely cut out with a sharp penknife. The pattern is then applied to the cloth, and a short hair-brush, charged with colour, is lightly brushed over the pattern, so as to leave the tint on the exposed space; and thus a copy of the former is communicated to the substance below. This affords, of course, only one flat tint indicating the form; the detail and markings of which are subsequently to be made out in imitation of the object.

Colour cannot be applied with any degree of force or substance, through stencil plates, which are suitable only for light and thin tintings; and, for these, water-colour may be employed; the stencil brush being but sparingly charged with colour. It is important to observe, that if too much moisture be communicated to the cloth, that sharp and well defined outline which constitutes the beauty of a properly executed stencil painting, will not be procured. The brush should, therefore, be but slightly damped.

In stencilling with varnish colour, the pigment must, for similar reasons, be much diluted, either with thin varnish, or turpentine; but the colour must be sparingly applied, so as carefully to preserve the sharpness of the edges of the pattern.

POUNCING.

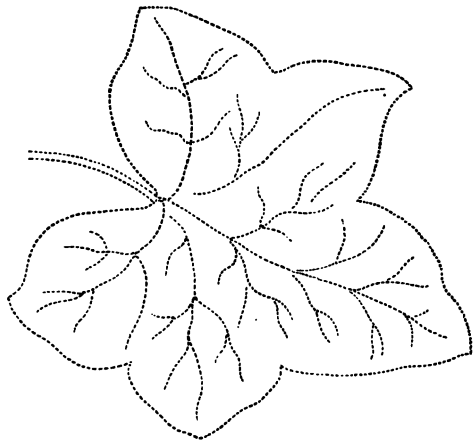
The most useful mode of combining and arranging ornamental designs, and afterwards transferring them to the prepared muslin, is by pounce patterns.

These patterns are formed of outlines perforated through the paper on which they are drawn, by a succession of small needle holes. The design thus pricked out, is placed on the muslin, and dusted with a pounce bag containing fine dry powder; and thus the outline is repeated on the muslin, by the dots of powder which have passed through the minute holes. This method is used for the combination and arrangement of ornamental designs, as well as also to transfer them to the cloth.

FIG. 2.

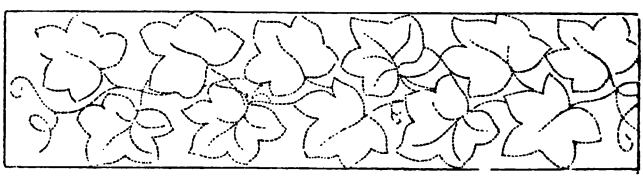
For the purpose of explaining more practically the application of this method, let it be supposed that a somewhat intricate border of leaves is to be executed. Two, or, perhaps, three original drawings of leaves may be wanted, of different forms and sizes, which, properly arranged, will afford great variety. To this drawing, we can afford to devote time and attention sufficient for careful execution, as from this the form is readily reproduced to any extent, and available in numberless arrangements; the original leaf being carefully preserved for introduction into other compositions.

FIG. 3.



The leaf must be carefully outlined upon thin glazed demy, or writing paper, which has been fastened down at the corners, to a piece of smooth and soft deal. The paper must then be perforated, throughout the outline, sufficiently to describe the form to be transferred. An engraver's etching needle is the best implement for marking out the form; or an implement may be made by inserting the eye end of a stout stocking needle, into a piece of soft wood, leaving the point projecting from the handle about half or three-quarters of an inch. From this tool, only one perforation is obtained at a time; but by placing on the wood, beneath the original outline, four, six, or more pieces of paper, similar to that on which the drawing is made, the entire number is pierced at one operation, and thus numerous copies of one form are obtained, which should be kept in a book or folio, to be used as required. Having obtained as many leaves or forms as may be required, they may then be arranged according to the design, or composition, which it is proposed to realize, or in some manner resembling the arrangement in the accompanying cut.

FIG. 4.



Suppose the intended border to consist of a certain arrangement of these original forms, which is to be repeated until the length of the border is accomplished. And suppose the width of the border to be four inches, and the length occupied by the foliage composition to be eight inches; it will then be necessary to draw on a piece of paper sufficiently large, a parallellogram of corresponding size; that is, eight inches by four. Within the lines describing this form, the composition is slightly sketched, or otherwise marked, so as clearly to define the arrangement of the leaves, which are then to be connected by stalks, tendrils, or other forms which may be necessary to the pattern.

From this border piece, manifold perforated copies are obtainable by the process already described; and the pattern may be detailed on the muslin, by pouncing it along the lines of the border in successive repetitions, each of which will follow, and be joined to the preceding.

Each length should be outlined on the muslin, as soon as it is pounced, to prevent its being destroyed by the frequency of the pouncing.

A certain class of designs, admit of a pouncing pattern of much greater length than eight inches. In such cases, the paper, cut to the proper length, must be folded of the exact size of the pattern, backwards and forwards, one fold upon another; and the whole of these folds are perforated

at once, and if the design be judiciously put together, the composition will be found continuous; and the entire result will be a border, in which the original subject is repeated throughout every succeeding length of the pattern. In the accompanying cut, the outlined portion is sufficient for the continuation of the pattern to any extent.

FIG. 5.

The employment of one design of limited extent, in the production of a subject formed of a series of repetitions, is analogous to the means whereby the paper-stainer produces his printed papers, whereon subjects of limited extent are printed in repetition throughout the continuous roll of paper.

Some designs do not admit of being reproduced by folding, as each length, by such means, is placed in reverse, in respect of that which precedes and follows it.

This difficulty is obviated, and the design is properly

repeated, by fastening the duplicate pieces together in due succession.

FIG. 6.

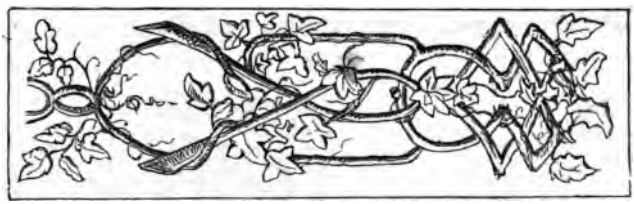


FIG. 7.

For corner, or centre ornamental designs, the paper is folded in quarto or octagon folds; and, of course, the perforation of one section, whether of a quarter or an eighth, is repeated through all the other sections, by the folding of the paper. The following cuts show figures resulting respectively from one and two folds.

FIG. 8.

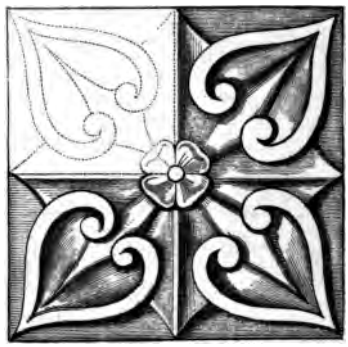


FIG. 9.

Again; suppose it be desirable to execute a butterfly, or a bird, either of these forms can be repeated in great variety in the same composition, by colouring them differently; and by pouncing the forms, both from the front and the back, a further variety is obtained by their reversal. These dispositions are exemplified in the Frontispiece.

Thus, by difference of colour and disposition, flowers, leaves, sprigs in flower, and ornamental designs, are varied so as to secure a pleasing variety by the assistance of very few forms.

The pounce-bag is made by tying a little fine, dry, black powder, in two or three small squares of the muslin (unsized) used for painting on.

The best pounce-powder, is pulverized charcoal; but black chalk, black-lead, and red chalk in powder, are also used. Charcoal, however, is preferable, as being less liable to soil the work. It is easily removed from the muslin, by lightly dusting with a silk handkerchief; and it leaves no stain, or mark, as the chalks frequently do.

The perforated pattern being placed on the cloth, the pounce-bag is lightly tapped on the surface, so as to force the powder through the muslin, and, at the same time, through all the perforations of the pattern; showing by the powder which has passed through the minute holes of the pattern, a dotted repetition of the form of the design.

Assuming, then, that the muslin is strained and properly sized, the perforated patterns ready, and the pounce-bag prepared, the muslin frame is placed on a table; or, if very large, upon tressels.

The pattern, or design, is then placed upon the strained muslin, in its proper position, and retained there by two or three weights, conveniently placed, to prevent the slipping or movement of the paper, on the application of the pounce-bag. If an accident of this kind occur, the truth of the design is, of course, destroyed; but, in order to remedy this, it is only necessary to dust the powder off the muslin, to re-adjust the pattern, and again pounce in the design.

The surface having been pounced sufficiently to distribute the powder through all the pricked lines, the paper pattern must be removed with the greatest care, lest the design be injured, which might easily occur, as the powder lies so lightly on the muslin.

The pattern being removed, the pounced design is secured by being traced with a soft black-lead pencil, and drawn in with a reed pen, and diluted liquid Indian ink, or any other colouring fluid.

Common writing ink, diluted, may also be used for this purpose. By the addition of water, any tone of neutral, or grey, may be obtained from common ink; and thus any degree of force or lightness may be communicated to the outline. In cases where the use of ink, in any of its

shades, may be undesirable, any preferable tint of common water-colour, diluted so as to flow freely from the pen, may be substituted.

The reed pen is a convenient implement for outlining. It carries the marking fluid with a sharpness and freedom which imparts spirit and finish to the work.

PAINTING THE TRANSPARENCY.

The design having been correctly outlined on the muslin, the next process is the painting.

It will be seen, throughout this little Treatise, that we limit our observations to the peculiarities of the kind of art which we are considering. The broad principles which apply to art generally, equally govern transparency painting. With these, we have nothing here to do; it is to an explanation of the mechanism and peculiar manipulation of transparency painting, that we now address ourselves.

For the greater part of our work, the proper brushes are the flat hog-hair tools used in oil painting. The use of these brushes is generally so well understood, as to require no precept; but there are effects producible in transparency painting, with great ease and success, by the adoption of certain ingenious methods of working; and these must now be considered.

It is often difficult, with a brush, to put in broad, flat

tints of varnish colour, in painting skies; because the brush leaves too much colour where a mere tinting only is necessary. Hence, in delicate work, the loading of colour is to be avoided; for, in such cases, if more than a simple indication of colour be communicated, the work will appear coarse and heavy.

A small piece of very fine soft sponge, is often used with advantage, to rub in broad, flat, and thin tintings for skies, distances, buildings, &c.

The sponge is charged with colour diluted with varnish; and, in order to assure the proper tone, it must be tried on a piece of waste paper, and when this is determined, the sponge may be applied to the muslin; and, by this means, are procurable pure flat tints of the greatest delicacy, in blues and greys, for skies. With the aid of the sponge, we may obtain mere indications of colour, which, in this kind of painting, are often desirable. A brush, in such cases, would either give too much positive colour, or would be unmanageable with the very slight tint necessary.

Coarse honey-combed sponge, is used for another purpose—that is, for mottling, or dabbing the colour on, in parts where a full, varied, uneven appearance is necessary. In luxuriant foliage, and broken and substantial foregrounds, great richness may be thus obtained.

The pulpy tints being mottled, or dabbed on with the coarse projections of the sponge, a great variety of tints

FIG. 10.

are intermixed, by being thus wrought together, and over each other.

The first broad indications of foliage made out in this way, are worked into form at the edges with hog-hair, or sable brushes.

The sponges, after use, are cleaned by being washed in a lather of soap and hot water.

Forms in foliage, and fore-ground herbage, are rapidly and effectively made out, by laying on varnish colour, or colour tempered with a mixture of japanners' gold size, and turpentine, in a rich, pulpy state, and allowing it to remain a short time, until it has partially set; that is, until the colour so laid on in mass, has acquired a consistency sufficient to allow of forms being removed, or scraped out of it, with the scraper. This removal of colour produces a light, the force of which must be regulated by the greater or less quantity taken away.

In the removal of colour by scraping, to procure lights, a palette-knife may be advantageously used. It is held in the hand somewhat obliquely, and worked with freedom, drawing, as it were, with the knife. The manner of using it is shown in Fig. 10.

The colour must be tempered with japanners' gold size, and thinned with turpentine, a vehicle which causes the colour to set quickly on the muslin, and allows a rich, pulpy mass to be laid on. This is, indeed, a vehicle which may be used throughout the entire work, its strength

being regulated by dilution with turpentine, more or less, as occasion may require. The quality possessed by gold size, of setting the colour, is of great importance in transparency painting. Its consistence enables lights to be taken out in a manner clear and sharp. This same substance, prevents the colour from running on the muslin, and admits of the colour being laid on in a rich and full body.

The mezzotint scraper used by engravers, is a convenient tool to remove the colour with sharpness from the linen. Slips of wood, also, cut in the form of a pointed knife, are useful when it is desirable not to remove too much colour. The edges and points of these scrapers, can be formed according to the kind of work required of them. They operate according to their degree of sharpness or bluntness. The sharper they are made, the greater is the quantity of colour they remove, and the more decidedly is it taken off, and *vice versâ*.

One effective method of laying on broad flat tints of extreme clearness and delicacy, is this: form a small, soft ball of cotton wool, or of a piece of old and soft worn silk, and having dipped the face of this bulb into colour sufficiently diluted with vehicle, and spread on the palette with the knife, apply the colour to the muslin with a light touch. The manner of using this soft ball, is to rub lightly and evenly with it, taking up but little colour at a time.

A sufficient quantity of wool, or silk, should be at hand, to admit of the renewal of the ball for every fresh tint.

The badger softener will be of great service to efface lines and irregularities in the colour, left by the brush in passages where clean, flat tints, are desirable. In cases where it is necessary to soften extensive flat surfaces, a three or four-inch set badger must be used, such as is employed by house decorators in the imitation of woods and marbles. But if a small surface, only, is to be softened, the small and round artists' badger tool, will serve the purpose.

COLOURS AND VEHICLES.

In this branch of art, the painter may choose between colours in two forms; that is, the finely-ground powder, or spirit colours, as they are called; or those ground in oil, and sold in tubes.

If the former are chosen, they must be rubbed upon a slab very smoothly, with oil or varnish. If the tube colours are used, they are ground ready for use, and require only to be mixed with the varnish vehicle, with which the work is to be executed.

Except for one or two of the finer and more expensive colours—such as carmine—the colours sold in tubes will be found most convenient.

The materials composing the vehicles, are copal

varnish, japanners' gold size, oil of turpentine, and pale drying oil. The two latter, mixed in equal proportions, gelatinize, and form the well known substance called megilp, which is extremely valuable to mix with the oil colours, as communicating to them a pulpy transparency, and a certain body, which prevents their flowing, or spreading on the muslin.

But if megilp be used in quantity with blues, or very delicate tints, it vitiates them by the yellow tone which it generally communicates. For such colours, a mixture of copal varnish and turpentine is to be preferred.

Megilp, copal varnish, and turpentine, may be combined in various proportions, according to the judgment and experience of the artist. A very few trials will suffice to show the proportions in combination best suited to produce the effect desired.

The colours may be tempered with any of these vehicles, so as to bring them into a rich, pulpy state. If too much thinned by vehicle, they are poor, and run upon the surface, when laid on with any degree of power. If, on the other hand, they are too thick, they work with difficulty, and lose their rich transparency.

A little experience will show the degree of consistency at which the colours are to be applied, so as to secure the advantage of working with facility, while their richness and transparency are preserved. In this, the rule must be the degree of delicacy or power that is required.

Japanners' gold size is useful in forcing the drying of some of the colours, such as the lakes and madders.

WATER COLOURS.

Water colours may be employed in transparency painting; but, in comparison with oil colours, they are feeble, as they do not, by any means, afford tints so bright and powerful as oil colours mixed with varnish media. But although not so valuable as colours ground in oil, they are, nevertheless, to a certain degree serviceable and effective.

The most convenient form of water colour preparation, is that of the moist colour sold prepared in tubes.

In painting with water colour on muslin, a certain degree of care is necessary, in order to avoid injury to the surface from absorption of the moisture through the size into the fabric. It will be necessary to employ them with a vehicle composed of a solution of gum tragacanth, of the consistence of cream, which will set the colour on the surface, and, with ordinary care, will prevent its spreading or running.

A starch mixture is sometimes used, but the gum tragacanth is to be preferred.

COLOURS.

From the very nature of this kind of art, it will be

understood that suitable colours will be those of which transparency is the essential property; indeed, they are known as transparent, or glazing colours, and comprehend in the

YELLOWS.

Raw Sienna,
Gamboge,
Indian Yellow,
Yellow Lake,
Italian Pink.

REDS.

Carmine,
Crimson Lake,
Madder Lakes.

BLUES.

Prussian Blue,
Antwerp Blue,
Indigo Blue,
Cobalt Blue,
French Ultramarine.

ORANGE.

Burnt Sienna.

GREENS.

Terre Verte,
Verdigris,

PURPLES.

Purple Lake,
Burnt Carmine.

BROWNS.

Vandyke Brown,
Asphaltum,
Madder,
Brown Pink.

BLACKS.

Lamp Black,
Ivory Black.

This list comprehends all those of which the most powerful effects are obtainable, by employing them with resinous varnishes.

In transparency painting, white is not used, as every degree of light and whiteness is procurable by the passage of light through the thin fabric of the muslin.

The higher series of colours comprises the yellows.

Of these named, it may be convenient to observe that gamboge, and yellow lake, afford the palest tints.

Indian yellow, and Italian pink, furnish rich, golden hues; and raw sienna supplies a tint of a lower and more sober character.

Of the reds, madder lake affords the purest, and most delicate rose tint; and crimson lake gives a strong rich

tint, that may be modified from the lightest indication of colour, to the richest and most powerful effect.

The qualities of the well known pigment, carmine, will be at once appreciated. The natural splendour of the colour, may be enhanced by the production of a scarlet of gorgeous lustre, by first laying a flat tint of rich yellow, and when dry, glazing the carmine over it, and this is the nearest, and almost the only approach to scarlet that can be effected by means of transparent colours.

The opaque reds as not allowing of the transmission of light, appear brown and dirty.

OF THE BLUES.

Prussian and Antwerp blue are the most transparent, and in most cases they will be found generally serviceable, either for pure or mixed tints, as greens or purples. Indigo, in consequence of its intensity, must be used with great discretion; though this quality, which it is so necessary to guard against, is occasionally very useful.

Cobalt and French ultramarine afford pale, delicate, and clear aërial blues, which may be strengthened into full-bodied tints of great richness.

Orange tints are mostly produced by mixture of reds and yellows, which afford an endless variety.

Burnt sienna, however, is invaluable not only on account of its own natural colour, but for the sake of

the rich, sombre greens it produces, in combination with the blues.

Like the orange tints, the greens, also, are chiefly derived from the mixture of the blues and yellows, which afford a variety of every quality of hue. It is, however, usual to qualify their raw brilliancy in landscape, flower, and other subjects, by a slight addition of red, or crimson or madder lake, which sobers them to a tone more nearly approaching the rich and harmonious hues of nature.

There are, however, two green pigments extremely useful; these are terre verte and verdigris. The former, used in a diluted state, supplies pale, neutral greens of great value in landscape and flower subjects. The brilliancy and transparency of verdigris, exceeds any similar qualities producible by mixture of blue and yellow; and this colour is most valuable in ornamental designs, from these peculiar properties.

The purples are mostly derived from mixture. Reds and blues in combination, yield almost every necessary tint. Nevertheless, burnt carmine, and especially purple lake, possess a clearness and richness, which render their employment eligible.

Purple lake is principally valuable as a shadow colour not only to the brighter reds, but to low toned greens, and also to brown, with which it imparts great richness.

Vandyke brown is useful where brown of a pure and positive character is required. This colour may be used

from the palest indication of tint, to a degree of force almost approaching opaque blackness.

Asphaltum possesses similar properties, but it is somewhat difficult of manipulation, and requires some discretion in use, as it is liable to crack if used in its strength.

Madder brown is extremely rich in tint, and may be used for purposes similar to those for which purple lake is employed.

Brown pink may be considered a rich olive green, rather than a brown. It is invaluable in foliage, and in all combinations for the production of rich, warm greens, to the lighter degrees of which it supplies a fine shade tint.

The blacks are used chiefly for borders, or for strong and decided outlines, and parts whence it is desirable entirely to exclude transmitted light: for this purpose, lamp-black will be found the best.

COMBINED SURFACES.

Pleasing and curious effects are produced by the use of two surfaces of fine and very transparent muslin, strained on separate frames, one being fixed at a small distance behind the other. On the front surface, is painted all that is required to be seen, in the boldest and clearest relief. The painting on the surface behind, is modified in its effect, by being seen through that in front of it.

The sky and distance being seen through two transparent

surfaces, have their tints modified and softened, insomuch, that a surprising aërial effect is obtained. The objects also, on the second surface, being seen through the first, maintain their tone of middle distance, and the boldness of the foreground objects on the front surface, secures for the combined subject a powerful and truthful appearance.

In Germany, sometimes, three surfaces are used to produce one subject. If it be a landscape, the fore-ground, with all the near figures, are painted on the front surface. The second, or middle surface, is occupied by the middle distance, and all objects belonging to it, and on the third and last surface, are represented the extreme distance and sky.

By such arrangements, very successful effects of moonlight, of winter scenery, and of fire, are obtainable. In some instances, portions of the middle and back surfaces are cut away, in such forms as will admit of light being thrown on particular spots on the front surface, in order to secure at those places the highest points of brilliant light.

Thus, in employing two surfaces, we may, by cutting from one, or both surfaces, the quantity corresponding with the extent of the light, throw a bright light upon foreground figures, buildings, or other near objects, and communicate to them a striking reality of relief and brilliancy. Moonlight scenes, with reflection on water, sharp bright lights on the trees and the ruined tower, all enhanced by the contrast of an expanse of sombre tone

and shade, are subjects well adapted for this kind of treatment.

It will be obvious to the student, that transparency painting admits of a great extent of experiment, and consequent improvement, from ingenious mechanism; but the limits of this little Treatise, preclude any lengthened detail in this part of our subject.

It is, however, hoped that the suggestions offered, will serve as hints to direct the attention of those desirous of pursuing this branch of art, to many elegant and ingenious devices of which it is susceptible, and by which its illusions are rendered more perfect.

DIORAMIC PAINTING.

The art of producing those wonderful effects, known as dioramic, stands in close relation with transparency painting. The most remarkable productions of this class were for many years to be seen at the Diorama, in the Regent's Park, where they never failed to elicit the warmest approbation of all who saw them.

Each of these paintings was exhibited with alternate effects of night and day gradually stealing over them. Effects of light were succeeded by others, occasioned by the decomposition or realization of form; as, for instance figures appeared where the spectators had just before seen only seats, a deserted street, or interior, &c.; or

they might behold a landscape, wherein rocks rolling from the mountains replaced the aspect of a luxuriant valley. Effects of moonlight and of fire were also produced with inimitable truth and power.

To produce these dioramic effects, the linen is painted on both sides.

In such case, therefore, whether the subjects be illuminated by reflected or refracted light, one indispensable essential is the employment of a linen which is extremely transparent, and having a texture as equal as can possibly be obtained. Either lawn or calico will be found suitable.

These fabrics must be procured of the greatest width that they are manufactured, in order that seams may be avoided, as these are always difficult to conceal, especially in the principal lights of a picture.

When the cloth thus selected is stretched, it is necessary to prime it on both sides with at least two coats of parchment size.

THE FIRST EFFECT.

The first effect, which ought to be the clearer of the two, is executed on the right side of the canvas.

The sketch is first made in black-lead, taking care not to sully the linen; the whiteness of which is the sole resource possessed by the artist for bringing out the lights

of the picture, for white cannot be used in executing the first effect.

The colours are ground in oil, but laid upon the canvas with turpentine, to which is sometimes added a little animal oil, but only for deep shadows; and these latter may be varnished without injury.

The manipulation is exactly the same as in water colour painting, with the difference only that the colours are prepared with oil, instead of gum, and applied with turpentine, instead of water.

From what has been already said with respect to opaque colours, it will be obvious to the artist that he cannot use white or any other opaque colour in coats, as in the second effect; this would occasion spots, more or less tinted, according to the greater or less degree of capacity.

It must be the study of the artist to produce the effects he desires by one stroke of the brush, as repeated working upon an effect injures the transparency of the canvas.

THE SECOND EFFECT.

The second effect is painted on what may be called the wrong side of the canvas.

In the execution of this part of the work, the artist must employ no other light than that which passes through the canvas from the front of the picture.

By such a light, the transparent forms of the first effect

are seen, and these forms must either be preserved, or painted over, according to the proposed effect.

. The first process in the painting, is a wash of some transparent blue, which is laid over the entire canvas.

This wash, like the other colours, is prepared in oil, and laid on with turpentine; after which, the marks of the brush must be effaced by a badger hair tool, or softener.

This coating of colour will, to a certain extent, conceal the seams, if it be laid along the selvidges, which are always less transparent than the rest of the cloth.

When this coating is dry, the alterations intended to be made on the first effect, are sketched out.

In the realization of this second effect, the artist has nothing to do beyond modelling in light and shade, without reference to local colour, or to the colours of the first effect, which are seen by transmitted light as transparencies.

This second picture is executed with a gray tint—a mixture of white and lamp-black—the strength of which must be regulated by testing it on the blue wash on the other side, and then examining it from the right side of the picture, where it will not be at all perceptible, if it be of the proper strength.

Gradations of tone are procured by the greater or less degree of opacity in the tint.

It may happen that shaded passages of the first effect, interfere with the realization of the second; but in order

to remedy such inconvenience, and to countervail these strong shades, their power may be neutralized by using the gray of a degree of opacity equal to the strength of the shadows which it is intended to supersede.

It will occur to the artist, that it will be necessary to urge this second effect to its utmost power.

When the general effect of light and shade is finished on these principles, and the desired effect is obtained, the picture may be coloured, but only with the most transparent tints, prepared in oil.

THE LIGHTING-UP OF THE PICTURE.

The first effect painted on the light, or front part of the canvas, is lighted by reflection; that is to say, by a light proceeding from the front, while the second—that painted on the wrong side—is lighted by refraction, that is, from behind.

In the event of any modification being necessary to any portions of the pictures, these may be effected by the employment of both lights simultaneously on the pictures.

The light by which the painting on the front of the canvas is seen, should come from above; but that by which the second effect, that painted behind, is seen, should come from the vertical openings, it being always understood that these are to be completely closed when the first effect is shown.

If it happen to be necessary to modify any part of the first picture, by the light properly belonging to the second, that is, coming from behind, then this light must be enclosed so as to fall only on the proper place.

The windows, or apertures, ought to be distant from the paintings at least seven or eight feet, in order to facilitate the modification of the light, and the communication of colour, by its transmission through coloured media, according to the effects or qualification it may be necessary to give to the subject.

For the first effect, or front picture, the same means is necessary.

All the substances used in painting are colourless. They only possess the power of reflecting this or that ray of light, which in itself contains all colours.

The more pure these substances are, the more decidedly do they reflect the simple colours: never, however, by any absolute or independent property, which, by the way, it is not necessary they should do, in order to represent the effects of nature.

To explain, then, the principle on which dioramic paintings are executed, and lighted up, take, as an example, the effect produced when light is decomposed; that is to say, when a portion of its component rays is intercepted.

Put upon a canvas two colours, the brightest possible,

the one red, the other green, both, as nearly as may be, of the same degree of intensity.

Now interpose a red medium, as a coloured glass, in the stream of light which falls upon them. What happens? The red colour reflects the rays which belong to it, but the green becomes black. Diversify the experiment, by the interposition of a green glass, and the result is reversed; the green colour yields its proper reflection, the red, in its turn, becomes black.

These results, however, are not perfect, unless the interposed media exclude all rays but their own, a condition not easily obtained, as coloured media rarely have the power of excluding all but one ray.

The general effect, however, has been sufficiently proved.

To consider this principle in its application to dioramic pictures (though in these works there are only two effects represented, one of day, by lighting in front, the other of night, by lighting behind,)—these effects do not pass the one into the other, without a complicated combination of the media which the light has to traverse, so producing an infinity of other illusions, similar to those which nature presents in her transitions from morning to night, and the reverse.

It is not necessary to employ media of intense hues, in order to obtain striking qualifications of colour, as often a slight shade in the medium suffices to effect a very great change.

From the principles of dioramic art, according to which, the most powerful results are obtained by a single decomposition of light, the importance of observing the aspect of the sky will at once be understood, when we would appreciate the tone of a picture, the colouring matters of which are subject to decompositions so extensive.

The best light for this purpose is that from a pale sky; for when the sky is blue, this coincides with the hue of the picture, and hence the cold tones are most powerfully brought out; while the warm tones remain ineffective.

These media are not present; they are reduced comparatively to neutral tints by the blue medium of the sky, which is so favourable to the cold tones of the picture.

When the sky is coloured, the warm tones, on the contrary, prevail; the reds and yellows come forth too vigorously, and, overpowering the colder tones, vitiate the harmony of the composition, or it may be give to it a character quite different from that intended, by substituting a general warm tone for a system of cold colours.

It will thus be understood from these observations, that uniform intensity of colour cannot be maintained from morning to evening.

We may even venture to assert it to be physically demonstrated, that the appearance of a picture cannot be the same at all hours of the day.

This is perhaps one of the causes which contribute to render good painting so difficult of appreciation.

By the changes in the aspect of the sky, which take place between morning and evening, painters are misled as to the real appearances of their pictures, and incorrectly attributing these apparent alterations to other causes, are betrayed into false colour; whereas, in reality, the change is only in the medium—that is, in the light.

THE END.

LONDON:
Printed by Schulze and Co., 13, Poland Street.

PRIZE MEDAL OF THE GREAT EXHIBITION OF 1851,
AWARDED TO WINSOR AND NEWTON,
SECTION II. (CHEMISTRY), No. 28, FOR "ARTISTS' COLOURS."

FOR "ARTISTS' COLOURS."

LIST OF COLOURS AND MATERIALS

FOR DRAWING

AND

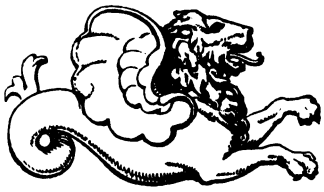
WATER-COLOUR PAINTING,

MANUFACTURED AND SOLD BY

WINSOR AND NEWTON,

No. 38,

RATHBONE PLACE, LONDON.



ARTISTS' COLOURMEN, BY SPECIAL APPOINTMENT, TO HER MAJESTY AND H.R.H. PRINCE ALBERT.

WINSOR AND NEWTON,

MANUFACTURING ARTISTS' COLOURMEN,

38, RATHBONE PLACE.

MOIST WATER COLOURS.

Winsor and Newton's Moist Water Colours retain, from processes and treatment known only to themselves, their *solubility* and *dampness* for an unlimited period, and a box of them, though laid aside for two or three years, will be found, when required again, equally *moist* and *serviceable* as when purchased; these qualities are preserved to the fullest extent in the *hottest climates*, and they are on this account particularly adapted and recommended to parties going out to INDIA, as the *dry cake colours*, from the atmosphere and heat there, generally break up and crumble into small pieces, when they are of course useless: this never occurs with the *Moist Colours*.

In sketching from Nature, and when depicting transient and evanescent effects, the advantages of the *Moist Colours* must be evident, as from their readiness of application, colour is at once produced, which, by the old and tedious method of rubbing the *dry cake* was impossible, and not unfrequently the *effect*, and with it the *thought*, of the artist, had vanished before the material could be obtained. It is this quality indeed which at once brought Moist Colours into note, and which was, and is, the great cause of their popularity with the artist, who, with the evidence of his works before him, produced by their means many years ago, still uses them as his only *matériel*.

The colours are placed in thin porcelain or gutta percha pans, in form and size similar to the usual dry cakes, and they are afterwards enclosed in tin-foil for security. When required for use, the foil is removed from the pans; they then present a surface of colour, which is at once obtainable in large or small quantities, by the application of a wet brush. It is strongly recommended to keep the colours in the japanned tin sketching boxes, which are exceedingly light and portable, and of the most convenient form for use; the double flaps

of the boxes serving as palettes, on which *(being japanned flat or dead white)* the tints are readily mixed.

Twenty years' experience has now tested the powers and qualities of Winsor and Newton's MOIST COLOURS, and the very large and rapidly increasing demand, as well as the very flattering testimonials received by them from Continental and English Artists, are evidences of the high estimation in which they are held.

Among the many artists of eminence who have expressed their approbation by written Testimonials, are the following gentlemen:—

CONSTABLE, J., Esq., R.A.
DANIELL, W., Esq., R.A.
ETTY, W., Esq., R.A.
JONES, G., Esq., R.A.
KNIGHT, J. P., Esq., R.A.
MACLISE, D., Esq., R.A.
ROBERTS, D., Esq., R.A.
STANFIELD, C., Esq., R.A.
UWINS, T., Esq., R.A.

ANGUS, G. F., Esq.
BRIGHT, H., Esq.
BROCKEDON, W., Esq.
BURFIELD, R. J., Esq.
CHAMBERS, G., Esq.
COOKE, E. W., Esq.
HARDING, J. D., Esq.
HAVELL, W., Esq.
HAWKINS, W. Esq.
JENKINS, J. J., Esq.
LANCE, G., Esq.
LOVER, S., Esq., R.H.A.
MACKAY, W., Esq.
MARTIN, J., Esq.
MORRISON, D., Esq.
REINAGLE, R. R., Esq.
ROWBOTHAM, T., Esq.
STANLEY, C. R., Esq.
TURNBULL, J., Esq.
WRIGHT, J. W., Esq.

ALSO THE FOLLOWING

MEMBERS OF THE OLD AND NEW WATER-COLOUR SOCIETIES:—

BARTHOLOMEW, V., Esq.
BENTLEY, C., Esq.
CHASE, J., Esq.
CORBOULD, E., Esq.
DAVIDSON, C., Esq.
DUNCAN, E., Esq.
EVANS, W., Esq.
FAHEY, J., Esq.
FRIPP, A. D., Esq.
FRIPP, G. A., Esq.
GASTINEAU, H., Esq.
GREEN, B. R., Esq.
HOWSE, G., Esq.
HUNT, W., Esq.
JUTSUM, H., Esq.
MOLE, J. H., Esq.
NASH, F., Esq.
NASH, J., Esq.
NESFIELD, W. A., Esq.
PENLEY, A., Esq.
PIDGEON, H., Esq.
RICHARDSON, T. M., Esq.
ROWBOTHAM, T. L., Esq.
SHEPHERD, G. S., Esq.
SMITH, W. C., Esq.
STEERS, MISS.
TAYLER, F., Esq.
TAYLOR, A. H., Esq.
YOUNGMAN, J. M., Esq.
WARREN, H., Esq.
WEHNERT, E. H., Esq.

WINSOR AND NEWTON'S MOIST WATER COLOURS.

Extract from Mr. HARDING'S "The Principles and Practice of Art."

"The Art of Painting in Water Colours has been greatly assisted by improvements in the preparations of the pigments; the greatest advantage, however, has been the introduction of *Moist Colours*, which, I believe, are a French invention, *but greatly improved by* Messrs. Winsor and Newton."

LIST OF COLOURS AND PRICES.

PRICE 1*s.* each.

Antwerp Blue
Bistre
Burnt Sienna
Burnt Roman Ochre
Brown Pink
Blue Black
Burnt Umber
Brown Ochre
Chrome Yellow, 1, 2, and 3
Cologne Earth
Dragon's Blood
Emerald Green
Gamboge
Hooker's Green, No. 1
Hooker's Green, No. 2
Indigo
Indian Red
Italian Pink
Ivory Black
Lamp Black
Light Red
Neutral Tint
Naples Yellow
Olive Green
Prussian Blue
Prussian Green
Payne's Grey
Raw Sienna
Raw Umber
Red Lead
Roman Ochre
Sap Green
Terre Verte
Vandyke Brown
Venetian Red
Vermillion
Yellow Ochre
Yellow Lake

[Continued

MOIST WATER COLOURS.

(CONTINUED.)

1*s.* 6*d.* each.

Sepia	Mars Yellow
Warm Sepia	Crimson Lake
Roman Sepia	Scarlet Lake
Brown Madder	Purple Lake
Constant White	Scarlet Vermillion
Chinese White	Penley's Neutral Orange
Indian Yellow	Penley's Grey.
Chalon's Brown	Rubens' Madder.
Mars Brown	

2*s.*

Cobalt Blue.

3*s.* each.

Green Oxide of Chromium	Pink Madder
Lemon Yellow	Rose Madder
French Blue	Intense Blue
Indian Purple	

5*s.* each.

Mars Orange	Ultramarine Ash
Pure Scarlet	Carmine
Burnt Carmine	Gallstone
Smalt	Cadmium Yellow
Purple Madder	Orange Vermillion

21*s.*

Genuine Ultramarine.

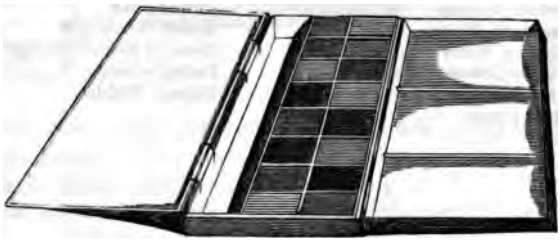
*** It is strongly recommended to keep Moist Colours in the Japanned Tin Sketching Boxes, which are exceedingly light and portable, and of the most convenient form for use; the double flaps of the boxes serving as palettes, on which (*being japanned with flat or dead white*) the tints are readily mixed.

WINSOR AND NEWTON'S

MOIST WATER COLOURS

IN

JAPANNED TIN SKETCHING BOXES.



(The following arrangements of colours are selected from those most in use by the first Water Colour Artists.)

3 Cake Box, No. 1.—(Light and Shade Drawing on Tinted Paper.)
containing Sepia, French Blue, and Chinese White.
Price 9*s.*

6 Cake Box, No. 1.—(Assorted for Landscape.)
containing Gamboge, Raw Sienna, Venetian Red, Crimson Lake, Prussian Blue, and Vandyke Brown.
Price 10*s.*

Ditto, No. 2.—(Landscape and Figures.)
containing Vandyke Brown, Indigo, Cobalt, Crimson Lake, Light Red, and Indian Yellow
Price 11*s.* 6*d.*

8 Cake Box, No. 1.—(Landscape.)
containing Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Crimson Lake, Cobalt, Indigo, and Vandyke Brown.
Price 13*s.* 6*d.*

8 Cake Box, No. 2.—(Landscape and Figures.)

containing Yellow Ochre, Light Red, Scarlet Vermillion, Rose Madder, Cobalt, Madder Brown, Vandyke Brown, and Prussian Blue.

Price 16*s.*

10 Cake Box, No. 1.—(Landscape.)

containing Gamboge, Yellow Ochre, Burnt Sienna, Venetian Red, Crimson Lake, Vandyke Brown, Olive Green, Neutral Tint, Cobalt, and Indigo.

Price 16*s.*

Ditto, No. 2.—(Landscape and Figures.)

containing Yellow Ochre, Indian Yellow, Burnt Sienna, Light Red, Vermillion, Rose Madder, Cobalt, Prussian Blue, Vandyke Brown, and Olive Green.

Price 18*s.*

12 Cake Box, No. 1.—(Landscape.)

containing Brown Pink, Vandyke Brown, Indigo, Neutral Tint, Cobalt, Crimson Lake, Indian Red, Vermillion, Burnt Sienna, Light Red, Yellow Ochre, and Gamboge.

Price 18*s.* 6*d.*

Ditto, No. 2.—(Landscape, Figures, &c.)

containing Gamboge, Indian Yellow, Raw Sienna, Burnt Sienna, Light Red, Scarlet Vermillion, Rose Madder, Purple Lake, Vandyke Brown, Brown Pink, Indigo, and French Blue.

Price £1. 2*s.* 6*d.*

14 Cake Box, No. 1.—(Landscape.)

containing Cobalt, Indigo, Neutral Tint, Emerald Green, Brown Pink, Vandyke Brown, Madder Brown, Crimson Lake, Indian Red, Light Red, Burnt Sienna, Indian Yellow, Yellow Ochre, and Gamboge.

Price £1. 9*s.*

14 Cake Box, No. 2.—(Landscape, Figures, &c.)
containing Indigo, French Blue, Neutral Tint, Emerald Green, Olive Green, Vandyke Brown, Madder Brown, Purple Lake, Rose Madder, Scarlet Vermillion, Light Red, Indian Yellow, Yellow Ochre, and Gamboge.
Price £1. 5*s*. 6*d*.

16 Cake Box, No. 1.—(Landscape, Figures, &c.)
containing Lemon Yellow, Gamboge, Indian Yellow, Yellow Ochre, Burnt Sienna, Light Red, Vermillion, Rose Madder, Purple Lake, Madder Brown, Vandyke Brown, Olive Green, Emerald Green, Payne's Grey, Indigo, and Cobalt.
Price £1. 8*s*. 6*d*.

Ditto, No. 2.—(Figures, Flowers, Landscape, &c.)
containing Gamboge, Indian Yellow, Cadmium, Burnt Sienna, Venetian Red, Cobalt, Vermillion, Purple Madder, Brown Madder, Rose Madder, Carmine, Vandyke Brown, Olive Green, Emerald Green, Indigo, and French Blue.
Price £3.

18 Cake Box.—(Landscape, Figures, Flowers, &c.)
containing Lemon Yellow, Indian Yellow, Gamboge, Yellow Ochre, Burnt Sienna, Light Red, Vermillion, Rose Madder, Purple Lake, Madder Brown, Olive Green, Vandyke Brown, Emerald Green, Payne's Grey, Indigo, Cobalt, Indian Red, and French Blue.
Price £1. 13*s*. 6*d*.

20 Cake Box.—(Landscape, Flowers, Figures, &c.)
containing Lemon Yellow, Gamboge, Indian Yellow, Yellow Ochre, Burnt Sienna, Vermillion, Light Red, Indian Red, Rose Madder, Carmine, Purple Madder, Vandyke Brown, Sepia, Olive Green, Lamp Black, Emerald Green, Cobalt, Indigo, French Blue, and Cadmium Yellow.
Price £2. 7*s*.

22 Cake Box.—(Complete for Landscape, Flowers, Figures, &c.)
containing Lemon Yellow, Gamboge, Indian Yellow, Yellow Ochre, Vermillion, Light Red, Indian Red, Rose Madder, Carmine, Purple Madder, Vandyke Brown, Sepia, Emerald Green, Indigo, French Blue, Cobalt, Burnt Sienna, Olive Green, Cadmium, Oxide of Chromium, Lamp Black, and Mars Orange.

Price £2. 15*s.* 6*d.*

24 Cake Box.—(Complete for Landscape, Flowers, Figures, &c.)
containing Lemon Yellow, Gamboge, Indian Yellow, Yellow Ochre, Vermillion, Light Red, Indian Red, Rose Madder, Carmine, Purple Madder, Vandyke Brown, Sepia, Emerald Green, Indigo, French Blue, Cobalt, Burnt Sienna, Olive Green, Cadmium Yellow, Oxide of Chromium, Lamp Black, Mars Orange, Terre Verte, and Ultramarine Ash.

Price £3. 3*s.*

30 Cake Box.—(Complete for all purposes.)
containing Lemon Yellow, Gamboge, Indian Yellow, Cadmium Yellow, Mars Yellow, Yellow Ochre, Burnt Sienna, Mars Orange, Light Red, Indian Red, Purple Lake, Rose Madder, Scarlet Vermillion, Carmine, Purple Madder, Cobalt, French Blue, Smalt, Indigo, Ultramarine Ash, Neutral Tint, Brown Madder, Brown Pink, Olive Green, Emerald Green, Terre Verte, Vandyke Brown, Green Oxide of Chromium, Ivory Black, Sepia.

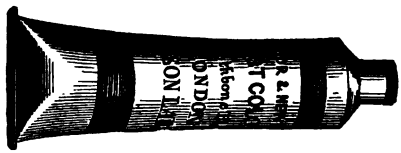
Price £8 16*s.*

WATER BOTTLES, WITH CUPS,

FOR ATTACHING TO THE MOIST COLOUR BOXES WHEN SKETCHING.

	PRICE £	*s.*	*d.*
Japanned Water Bottle and Cups	0	2	6
Ditto ditto polished tin inside	0	3	0
Ditto ditto larger ditto	0	3	6
Japanned Water Bottle, plated with silver inside, small size	0	4	6
Ditto ditto ditto middle size . .	0	5	0
Ditto ditto ditto large size . . .	0	7	0

MOIST WATER COLOURS
IN PATENT COLLAPSIBLE TUBES.

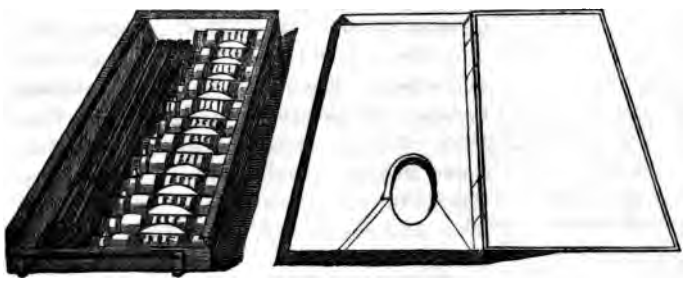


A new preparation of Moist Water Colours, particularly adapted for large works, as any quantity of colour can be immediately obtained, thus affording additional facilities for rapidity and increased power; these colours present a range of pigments, which, in brilliancy and similarity of manipulation, much resemble Oil Colours.

The list of Colours and Prices are the same as the Moist Colours in Pans.

(See Pages 4 and 5.)

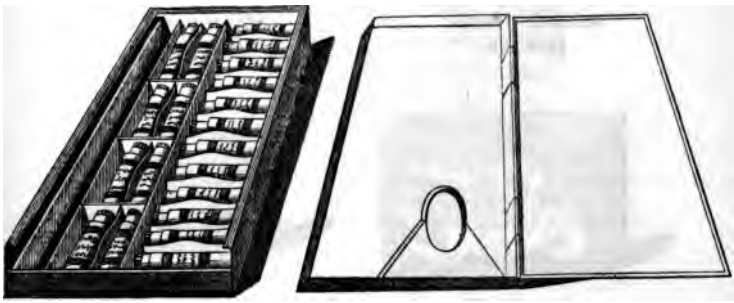
PORTABLE JAPAN TUBE BOXES.



	PRICE £	s.	d.
12 TUBE JAPAN BOX, WITH FOLDING PALETTE, containing Gamboge, Yellow Ochre, Naples Yellow, Burnt Sienna, Light Red, Indian Red, Crimson Lake, Cobalt, Indigo, Vandyke Brown, Brown Pink, Neutral Tint . .	1	1	0
15 TUBE JAPAN BOX, WITH FOLDING PALETTE, containing Chinese White, Gamboge, Indian Yellow, Yellow Ochre, Burnt Sienna, Vermillion, Light Red, Indian Red, *Crimson Lake*, Brown Madder, Cobalt, Indigo, Vandyke *Brown, Brown Pink*, Neutral Tint	1	6	6

MOIST WATER COLOURS
IN PATENT COLLAPSIBLE TUBES.

(CONTINUED.)



	PRICE £ s. d.
20 TUBE JAPAN BOX, WITH FOLDING PALETTE, containing Chinese White, Cadmium Yellow, Gamboge, Yellow Ochre, Burnt Sienna, Vermillion, Light Red, Indian Red, Crimson Lake, Rose Madder, Brown Madder, Cobalt, Indigo, Prussian Blue, Neutral Tint, Vandyke Brown, Sepia, Brown Pink, Terre Verte, Lamp Black	1 18 6
24 TUBE JAPAN BOX, WITH FOLDING PALETTE, containing Chinese White, Cadmium Yellow, Gamboge, Indian Yellow, Naples Yellow, Yellow Ochre, Burnt Sienna, Vermillion, Light Red, Indian Red, Crimson Lake, Rose Madder, Brown Madder, Cobalt, Indigo, Prussian Blue, Neutral Tint, Vandyke Brown, Sepia, Burnt Umber, Brown Pink, Emerald Green, Terre Verte, Lamp Black . .	2 5 0
30 TUBE JAPAN BOX AND FOLDING PALETTE, fitted with complete set of Sable Brushes, and containing Japan plated Water Bottle, Bottle Chinese White, Ox Gall, Indelible Brown Ink and the following colours: Lemon Yellow, Gamboge, Indian Yellow, Cadmium Yellow, Mars Yellow, Yellow Ochre, Burnt Sienna, Italian Pink, Light Red, Indian Red, Crimson Lake, Purple Lake, Rose Madder, Carmine, Scarlet Vermillion Purple Madder, Cobalt, French Blue, Prussian Blue, Indigo, Neutral Tint, Brown Madder, Brown Pink, Olive Green, Emerald Green, Terre Verte, Green Oxide of Chromium, Sepia, Vandyke Brown, Ivory Black	5 10 0

WATER COLOURS.

CAKES AND HALF CAKES.

PRICE.

WHOLE CAKES.
1s. Each.

HALF CAKES.
6d. Each.

WHOLE CAKE.	HALF CAKE.
Antwerp Blue	Lamp Black
Bistre	Light Red
Burnt Sienna	Neutral Tint
Brown Pink	Naples Yellow
Blue Black	New Blue
British Ink	Olive Green
Brown Ochre	Orpiment
Burnt Roman Ochre	Prussian Blue
Burnt Umber	Prussian Green
Chrome Yellow, 1, 2, and 3	Payne's Grey
Cologne Earth	Purple Brown
Dragon's Blood	Raw Sienna
Emerald Green	Raw Umber
French Green	Roman Ochre
Flake White	Red Lead
Gamboge	Red Ochre
Green Bice	Red Chalk
Hooker's Green, No. 1	Sap Green
Hooker's Green, No. 2	Terre Verte
Indigo	Vandyke Brown
Indian Red	Venetian Red
Italian Pink	Vermillion
Ivory Black	Verdigris
King's Yellow	Yellow Ochre
	Yellow Lake

WATER COLOURS.

(CONTINUED.)

WHOLE CAKES, **1s. 6d.** AND HALF CAKES, **9d.**

Sepia	Mars Yellow
Warm Sepia	Crimson Lake
Roman Sepia	Scarlet Lake
Brown Madder	Purple Lake
Constant White	Black Lead
Chinese White	Scarlet Vermillion
Indian Yellow	Chalon's Brown
Mars Brown	Penley's Neutral Orange.
Rubens' Madder	Citron Yellow

WHOLE CAKES, **2s.** AND HALF CAKES, **1s.**

Cobalt Blue	Violet Carmine

WHOLE CAKES, **3s.** AND HALF CAKES, **1s. 6d.**

Green Oxide of Chromium	Pink Madder
Lemon Yellow	Rose Madder
French Blue	Intense Blue
Indian Purple	

WHOLE CAKES, **5s.** AND HALF CAKES, **2s. 6d.**

Mars Orange	Ultramarine Ash
Pure Scarlet	Carmine
Burnt Carmine	Gallstone
Smalt	Cadmium Yellow
Purple Madder	Orange Vermillion

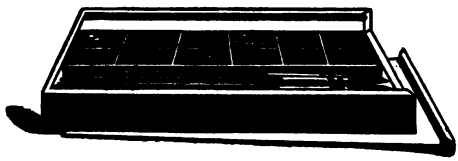
WHOLE CAKES, **21s.** AND HALF CAKES, **10s. 6d.** QUARTER CAKES **5s. 6d.**
Genuine Ultramarine.

WINSOR AND NEWTON'S

WATER COLOUR BOXES FITTED.

WHOLE CAKE BOXES.

BOXES WITH SLIDE TOPS.



	PRICE £	s.	d.
MAHOGANY SLIDE TOP BOX, 6 colours and brushes .	0	6	0
Ditto ditto 12 ditto . . .	0	12	0
Ditto ditto 18 ditto . . .	0	18	0
Ditto ditto 24 ditto . . .	1	5	0

LOCK BOXES.

	£	s.	d.
LOCK BOX, MAHOGANY, as illustrated, with 12 colours, brushes, and pencils	0	14	0
Ditto ditto 18 colours ditto .	1	1	0
Lock and Drawer Box, Mahogany, with 12 colours, containing *saucers, brushes*, pencils, &c.	0	16	0
Ditto ditto 18 colours ditto .	1	1	0

MAHOGANY COMPLETE BOXES.

	£	s.	d.
MAHOGANY COMPLETE BOX, as illustrated, French polished, 12 cakes, ink-slab, water-glass, brushes, &c. . .	1	1	0
Ditto ditto 18 colours . . .	1	10	0
Ditto ditto 24 colours . . .	2	2	0

MAHOGANY AND ROSEWOOD CADDY LID BOXES.

	£	s.	d.
SUPERIOR CADDY LID MAHOGANY BOX, as illustrated, French polished, with 12 cakes, (including Cobalt, Crimson Lake, and Brown Madder) ink slab, cut water glass, brushes and pencils	1	10	0

CADDY LID BOXES.

(CONTINUED.)

	PRICE £	s.	d.
SUPERIOR CADDY LID MAHOGANY BOX, with 18 colours (including Crimson Lake, Sepia, Cobalt, and Brown Madder)	2	2	0
Ditto ditto with 24 colours (including Chinese White, Rose Madder, Indian Yellow, Crimson Lake, Sepia, Cobalt, and Brown Madder)	3	3	0
HANDSOME ROSEWOOD CADDY LID BOX, with 12 colours (including Crimson Lake, Brown Madder, and Cobalt), fitted very complete, with cut water-glass, ink-slab, sable brushes, best gilt Indian ink, ivory pencil rest, &c. &c. .	2	5	0
Ditto ditto with 18 colours, fitted as above . . .	3	3	0
Ditto ditto with 24 colours, fitted as above . . .	4	4	0

HANDSOME SPANISH MAHOGANY BOXES.

WITH CADDY LIDS, BRASS-BOUND, &c.

	£	s.	d.
HANDSOME SPANISH MAHOGANY CADDY LID BOX, Best make, Brass-bound, as illustrated, with 12 colours, finest sable brushes, and fitted very completely	3	0	0
Ditto ditto ditto with 18 colours	4	4	0
Ditto ditto ditto with 24 colours	5	15	0
Ditto ditto ditto with 36 colours	8	10	0

Water Colour Boxes, of the finest workmanship, manufactured of the *best Spanish Mahogany*, or other woods, brass-bound, &c., variously *fitted, with every requisite* for Miniature, Figure, Landscape Painting, *Engineering, &c. &c.*, made to order.

PERMANENT CHINESE WHITE.

Price 1s. per Bottle.

A PREPARATION OF WHITE OXIDE OF ZINC,

THE MOST ELIGIBLE WHITE PIGMENT FOR WATER COLOUR PAINTERS.

PREPARED ONLY BY WINSOR AND NEWTON.

The White Oxide of Zinc is pronounced by the highest chemical authorities to be one of the most unchangeable substances in nature; neither impure air, or the most powerful re-agents, affect its whiteness; it is not injured by, nor does it injure, any known pigments.

It has long been pointed out by chemists as a most desirable substance for the Artist's use, provided sufficient body could be imparted to it; but until lately the want of this necessary quality rendered it unavailable. In WINSOR AND NEWTON'S preparation, termed Chinese White, this desideratum has been attained. The Chinese White, by combining body and permanency, is rendered far superior to those whites known as "Constant" or as "Permanent" Whites; and not having their clogging or pasty qualities, it works and washes with freedom.

The great body it possesses gives it the property of drying on paper of the same tone as it appears when first laid on, and thus, when used, either alone or in compound tints, it does not deceive the Artist like other whites, by drying up three or four tones higher than when wet.

The Chinese White is peculiarly available in mixing with any of the Water Colours in use, and particularly with the Moist Colours, thereby forming at pleasure an extensive range of body colours of a very superior kind.

Extracts from Mr. J. D. Harding's "Principles and Practice of Art."

"When the Oxide of Zinc, which is prepared by Winsor and Newton under the name of 'Chinese White,' was first put into my hands, some years ago, I applied to one of my friends, whose name as a chemist and philosopher is amongst the most distinguished in our country, to analyze it for me, and to tell me if I might rely on its durability; the reply was, that if it would in all other respects answer the purposes I required of it, I had nothing to fear on account of its durability."

"This is an invaluable pigment." "It is hardly possible to overrate the value of 'Opaque White' in Water Colours when judiciously used."

C

CUMBERLAND LEAD DRAWING PENCILS,

MANUFACTURED BY

WINSOR AND NEWTON,

AT

"THE NORTH LONDON COLOUR WORKS,"

KENTISH TOWN.

WINSOR and NEWTON solicit the especial attention of Amateurs, Artists, Architects, Engineers, Surveyors, &c., to their DRAWING PENCILS, which are manufactured of the purest Cumberland Lead, warranted to be perfectly free from grit.

These Pencils are unrivalled for depth, uniformity, richness of colour, firmness, and delicacy of tint; they are remarkable for the varieties of hardness and evenness of texture, their ready and complete erasure, and the truth and certainty to which they are made to answer to the degree or letter marked on them, from the HHHH. Pencil for Architect or Wood Engraver's outline, to the BBBB. for the broadest and deepest tones required in Pencil-Drawing.

H. Moderately hard (used for light Sketching) . . .
HH. A degree harder (for Outlines and fine Drawing) . .
HHH. Very hard (for Architectural Drawing) . .
HHHH. Extremely hard (for Engineering, or Drawing on Wood)
FF. Used for Light Shading . . . . . .
F. Fine Drawing (firm) . . . . . .
HB. Hard and Black (deeper shade than F.) . .
B. Black (for Shading, or for free Sketching) . .
BB. Softer ditto (for deep Shading) . . . . . .

} Price 6d. each.

BBB. Intensely Black (for extra deep Shading), broad lead, 1*s.* each.
BBBB. Same as BBB., with very broad lead, 1*s.* 6*d.* each.

IMPROVED LEAD PENCILS.

IN POLISHED WOOD.

Highly approved by Artists, and Professors of eminence.

H.	Hard for Sketching	3*d.* each.
HH.	Harder for Outlines	
HHH.	Very hard for Architects	
HHHH.	Extra hard for Wood Engravers	
F.	Firm for ordinary Drawing	
HB.	Hard and Black	
B.	Black for Shading	
BB.	Softer and very Black	
BBB.	Extra Thick Lead, soft, and very Black	*s.* 0 *d.* 6 each.
BBBB.	Broad Lead and very Black	0 8 „
BBBBBB.	Very Broad Lead ditto	0 10 „
10 B.	Ditto, ditto	1 0 „

MR. J. D. HARDING'S DRAWING PENCILS.

MANUFACTURED BY WINSOR AND NEWTON,

WITH BROCKEDON'S PATENT PURE CUMBERLAND LEAD.

SELECTED BY MR. J. D. HARDING, AND STAMPED WITH HIS NAME.

WINSOR AND NEWTON beg respectfully to call the attention of Artists, Amateurs, Architects, Engineers, Surveyors, &c., to the Drawing Pencils which they manufacture of Brockedon's Patent Pure Cumberland Lead, particular sorts of which have been selected by Mr. Harding, and with which they are supplied by that gentleman's permission: to the Pencils thus manufactured, Winsor and Newton have authority to attach Mr. Harding's name.

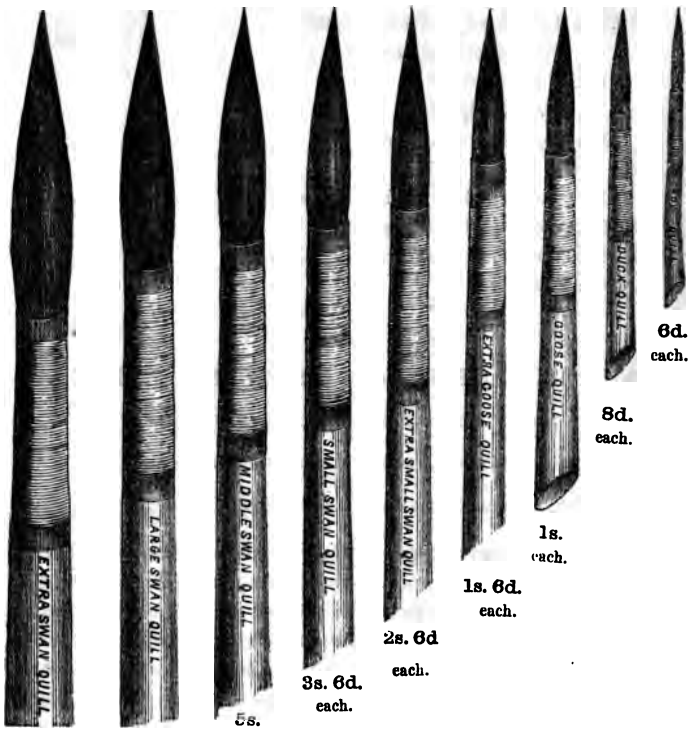
Sold in Cases, containing a Set of Six Pencils, Numbered 1, 2, 3, and 4, with duplicates of Nos. 2 and 3,

Price 3s. the Set.

WINSOR AND NEWTON'S

FINEST BROWN SABLE BRUSHES IN QUILLS,

FOR WATER COLOUR PAINTING.



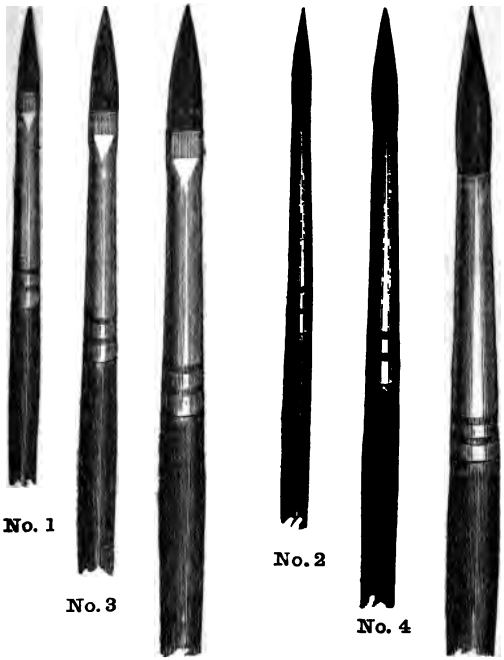
The Brushes are the same Sizes as the Illustrations.

WATER COLOUR BRUSHES.

RED OR BROWN SABLE HAIR.

IN GERMAN SILVER FERRULES, WITH POLISHED EBONY HANDLES.

FLAT. ROUND.



FOR THE LARGER SIZES OF THE SAME DESCRIPTION OF BRUSH, SEE NEXT PAGE.

FLAT OR ROUND.

The Brushes in Red Sable Hair.					The Brushes in Brown Sable Hair.				
	s.	d.				s.	d.		
No. 1.	1	0	No. 4.	1	9	No. 1.	1	3	No. 4.	2	0
2.	1	3	5.	2	0	2.	1	6	5.	2	3
3.	1	6	6.	2	3	3.	1	9	6.	2	6

The Brushes are the same sizes as the Engravings, the remaining sizes can be readily determined from the Illustrations, No. 6 being the largest, and No. 1 the smallest, either in flat or round.

WATER COLOUR BRUSHES.

FINEST BROWN SABLES.

Large Sizes, in German Silver Ferrules, with long Polished Ebony Handles.

No. 4.

Round.		s.	d.
No. 1.	each	5	0
2.	„	7	6
3.	„	10	0
4.	„	12	6
5.	„	14	6
6.	„	17	6

Flat.		s.	d.
No. 1.	each	4	0
2.	„	6	6
3.	„	8	0
4.	„	10	0
5.	„	12	6
6.	„	15	0

No. 3.

The Engravings represent a No. 4 Round and a No. 3 Flat Brush. The other sizes being in proportion, larger or smaller.

RED SABLE BRUSHES.

IN QUILL.

		s.	d.
Large Swan Quill	each	4	6
Middle ditto	„	3	6
Small ditto	„	2	6
Extra Small ditto	„	2	0
Goose Quill	„	0	8
Duck ditto	„	0	6
Crow ditto	„	0	4
Pigeon ditto, for Lithography	„	0	3

These Brushes correspond in size and form with the Brown Sables, as represented on page 20.

WATER COLOUR BRUSHES,

FOR SKIES, WASHES, AND LARGE WORKS.

A. — Large Round Wire-bound Brush, made of Siberian Hair, a most useful Brush, where large washes of colour are required.

PRICE 3*s.* 6*d.* EACH.

B. — Large Flat Brush in Albata, made of Dyed Sable Hair, suitable for skies, foregrounds, and large works.

PRICE 3*s.* 6*d.* EACH.

BROWN DYED SABLES.

IN METAL FERRULES,

AND BLACK POLISHED HANDLES.

FLAT OR ROUND.

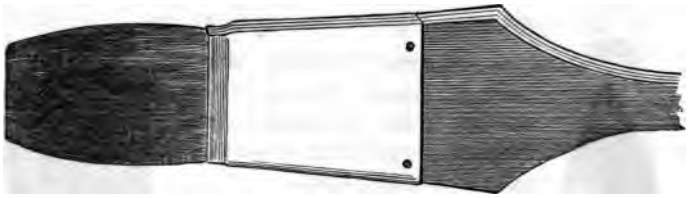
These Brushes are the same in size and form as the Sables in German Silver Ferrules.

		s.	*d.*
No. 1	each	0	7
2	„	0	8
3	„	0	9
4	„	0	10
5	„	1	0
6	„	1	2
7	„	1	6
8	„	2	0
9	„	2	9

A.

B.

FLAT CAMEL HAIR BRUSHES IN TIN.



		s.	d.			s.	d.
¼	inch wide . . each	0	4	2	inches wide . each	1	4
½	„ . . „	0	6	2½	„ . „	1	8
1	„ . . „	0	8	3	„ . „	2	0
1¼	„ . . „	0	10	3½	„ . „	2	4
1½	„ . . „	1	0	4	„ . „	2	8

CAMEL HAIR PENCILS.

Goose Quill.

Duck Quill.

Crow Quill.

Superfine Camel Hair Pencils, assorted
Ditto, ditto, Goose, Duck, or Crow, separately
Ditto, ditto, small Swan Quill
Ditto, ditto, large Swan Quill

FRENCH SIBERIAN HAIR BRUSHES,

IN QUILL, TIED WITH SILVER WIRE.

		s.	d.			s.	d.
Large Swan Quill	. each	2	0	Goose Quill	. . each	0	3
Middle „	. „	1	6	Duck „	. . „	0	2
Small „	. „	1	0	Crow „	. . „	0	1
Extra small „	. „	0	8				

These Brushes correspond in size and form with the Sables in Quill.
See page 20.

WHATMAN'S DRAWING PAPERS,

OF THE BEST QUALITY.

	SIZE
DEMY	20 inches by 15
MEDIUM	22 „ 17
ROYAL	24 „ 19
SUPER ROYAL . .	27 „ 19
IMPERIAL	30 „ 21
DOUBLE ELEPHANT .	40 „ 26
ANTIQUARIAN . . .	52 „ 31

These Papers with the exception of the Antiquarian are also kept Hot-pressed for Pencil Drawing.

DRAWING PAPERS OF EXTRA WEIGHTS AND THICKNESS, FOR WATER COLOURS.

THICK Whatman's Drawing Paper, Imperial (size 30 in. by 21), weighing 90 lbs. to the ream.
Ditto ditto „ 110 lbs. „
EXTRA THICK ditto „ 140 lbs. „
Ditto, ditto, rough surface „ 140 lbs. „
VERY THICK Imperial (Tablet Paper.) 200 lbs. „
EXTRA THICK ditto ditto 300 lbs. „
Imitation Creswick Paper, Imperial size
Ditto, Double Elephant, ditto
Harding's Pure Drawing Paper, stamped "J. D. H."
Ditto ditto extra thick ditto
Imperial Drawing Cartridge Papers
Ditto thick Cartridge for Engineers
Ditto thin ditto ditto
Log Cartridge, thick and thin.

COLOURED DRAWING AND CRAYON PAPERS.

Crayon Papers, including a great variety of Tints, adapted for Pencil, Chalk, and Crayon Drawing, as well as tinting and Sketching in Water Colours.

MACHINE MADE CRAYON PAPERS. IMPERIAL, size 30 inches by 21.
HAND MADE ditto, adapted for Water Colours, ditto, ditto.
MACHINE MADE ditto, DOUBLE ELEPHANT, size 40 inches by 26.
Ditto ditto ditto ROYAL, size 24 inches by 19.

WINSOR AND NEWTON have Pattern Books, containing samples of all their Tinted Papers, to which numbers are affixed for the convenience of ordering by letter.

SOLID SKETCH BOOKS

These Books consist of a number of sheets of paper, compressed so as to form an apparent solid substance; each sheet can, however, be immediately separated, by passing a knife under the edges of the uppermost surface.

Winsor and Newton's Solid Sketch Books are all made of stout and extra thick Drawing Papers, as being better adapted for Water Colour Painting than the ordinary papers generally used. A large stock and great variety are constantly kept, containing the papers used by the most eminent artists, including Mr. HARDING, Mr. RICHARDSON, Mr. COPLEY FIELDING, Mr. G. FRIPP, &c. &c.

Solid Sketch Books made of any paper, and to any required size, on the Shortest Notice

SOLID SKETCH BOOKS,

Half-bound, with leather Backs, pocket for the sketches when finished and removed from the blocks, and a place for pencil.

WHITE PAPER.

						s.	d.
16mo	Imperial	7 inches by	5			3	0
8vo.	ditto	10 „	7			6	0
4to.	ditto	14 „	10			12	0
½	ditto	20 „	14			21	0
8vo.	Royal	9 „	5½			4	6
4to.	ditto	11½ „	9			9	0
8vo.	Double Elephant,	12 inches by	9			9	0
4to.	ditto	18 „	12			18	0

TINTED PAPER.

16mo.	Imperial	7 inches by	5			2	6
8vo.	ditto	10 „	7			5	0
4to.	ditto	14 „	10			10	0
½	*ditto*	*20*	14			18	6
8vo.	*Double Elephant,*	12 inches by	9			7	6

SOLID BLOCKS WITHOUT BINDINGS.

WHITE PAPER BLOCKS.

					s.	d.
16mo.	Imperial	7 inches by	5	. . . .	2	3
8vo.	ditto	10 „	7	. . . .	4	6
4to.	ditto	14 „	10	. . . .	9	0
½	ditto	20 „	14	. . . .	16	6
8vo.	Royal	9 „	5½	. . . .	3	6
4to.	ditto	11½ „	9	. . . .	7	0
8vo.	Double Elephant,	12 inches by	9	. .	7	0
4to.	ditto	18 „	12	. .	14	0

TINTED PAPER BLOCKS.

					s.	d.
16mo.	Imperial	7 inches by	5	. . . .	2	0
8vo.	ditto	10 „	7	. . . .	4	0
4to.	ditto	14 „	10	. . . .	8	0
½	ditto	20 „	14	. . . .	15	0
8vo	Double Elephant,	12 inches by	9	. .	5	6

SKETCHING FOLIOS.

With Japanned Tin Frames, for holding down the Drawing Paper securely, Half-bound with Leather Flap, and Pocket for containing the Loose Sketches, and Reserve of Paper.

					s.	d.
8vo.	Imperial	11 inches by	7½	. . . .	5	0
4to.	Royal	12 „	9½	. . . .	6	0
4to.	Imperial	15 „	11	. . . .	7	6
½	ditto	22 „	10	. .	12	6

SKETCH BOOKS, WHITE OR TINTED PAPER.

HALF-BOUND, LEATHER BACKS, CLOTH SIDES, INDIA RUBBER BAND.

40 Leaves.	Size.	s.	d.
32mo. Imperial	5 in. by 3½	1	6
16mo. ditto	7 „ 5	2	6
12mo. ditto	9 „ 5	3	0
8vo. ditto	10 „ 7	4	6
4to. ditto	14 „ 10	8	0
16mo. Double Elephant	9 „ 6	3	6

SUPERIOR PORTFOLIOS.

CLOTH SIDES, ROAN BACKS AND CORNERS, SILK STRINGS, &c.

Best Make.			s.	d.	With Holland Flaps. s.	d.
¼ Demy . . .	15 inches	by 10 each	3	6	4	3
4to Imperial . .	15 „	11 „	3	9	4	6
Music Size . .	16 „	11 „	3	9	4	6
½ Medium . .	17 „	11½ „	4	0	5	0
½ Royal . . .	19 „	13 „	4	6	6	0
Demy . .	20 „	15 „	5	6	7	0
½ Imperial . .	22 „	16 „	6	0	7	6
Medium . . .	22 „	17 „	7	6	9	6
Royal . . .	24 „	19 „	9	6	12	0
Imperial . .	31 „	22 „	15	0	17	6
Columbier . . .	36 „	24 „	18	6	22	0
Atlas . . .	34 „	26 „	20	0	25	6
Double Elephant .	40 „	28 „	28	0	32	6

LIQUID WATER COLOURS, MEDIUMS, &c.

CONSTANT WHITE.

(SULPHATE OF BARYTES.)

This white does not possess the body of Chinese White; it is generally used for high lights, &c., in Landscape and Miniature Painting.

LIQUID ASPHALTUM.

PREPARED FOR THE USE OF WATER COLOUR PAINTERS.

Price 1*s.* 6*d.* Bottle.

PROUT'S LIQUID BROWN.

A BEAUTIFUL TRANSPARENT BROWN FOR WATER COLOURS.

Price 1*s.* 6*d.* Bottle.

INDELIBLE BROWN INK.

FOR OUTLINES OR FOR SKETCHING.

This Ink is quite permanent, and is not effaced by continual washings over it.

Price 1*s.* 6d. Bottle.

LIQUID SEPIA.

Price 1*s.* 6*d.* Bottle.

LIQUID INDIAN INK.

FOR ARCHITECTS, SURVEYORS, &c. &c.

Price 1*s.* Bottle.

LIQUID CARMINE.

Price 2*s.* Bottle.

COLOURLESS LIQUID OX GALL.

Price 1*s.* Bottle.

WATER COLOUR MEGILP.

Invented and Prepared by Winsor and Newton, for the use of Water Colour Painters.

Price 2*s.* Bottle.

PREPARED GUM WATER.

Price, small size, 6*d.*; middle ditto, 9*d.*; large ditto, 1*s.*

PEARL CEMENT.

FOR MOUNTING DRAWINGS AND FANCY CARDBOARD WORK.

Price 1*s.* 6*d.* Bottle.

Just Published, Second Edition, Imperial 8vo. price 15s.

LESSONS ON ART.

ARRANGED PROGRESSIVELY BY J. D. HARDING,

AUTHOR OF "THE PRINCIPLES AND PRACTICE OF ART;" "ELEMENTARY ART;" "LESSONS ON TREES;" &c. &c.

Containing 127 *Lessons,* 48 *Lithographic Illustrations, and* 103 *Woodcuts.*

The object of this Work is to supply, more especially for the instruction of Youth, a Series of Progressive Lessons in Drawing, designed not only to facilitate the acquisition of a right Practice of Art, but to make the Pupil acquainted with the Principles on which it depends.

The Lessons are published in Six separate Parts or Numbers. Numbers I. and II., 2s. each, III. and IV. 2s. 6d. each, and V. and VI. 3s. each, or bound in cloth, complete, 15s. On each leaf there are Examples, accompanied by Letter-press instruction. The entire Work contains 140 separate and distinct Lessons, progressively numbered.

Just Published, Second Edition, Imperial 4to. Price 15s.

LESSONS ON TREES.

BY J. D. HARDING.

This Work is entirely devoted to the study of Trees and Herbage, and the Examples are progressively arranged, from the Elements, to the complete pictorial combination of Trees of various kinds, such as are most applicable to Landscape composition, and can be most easily represented, either with the Chalk or Lead Pencil. They are also arranged, so as to render them practically serviceable to Youth, and useful to Teachers, who may find in them Examples, ready prepared, on which to found their instructions. To place this practically useful work within reach of as large a portion of the public as possible, and to meet the increasing demand for it, every effort has been made to reduce the price without in any way affecting the efficiency of the book.

The Lessons are published in six separate parts, at 2s. 6d. each, complete 15s. or bound in cloth, 15s.

Just Published, Fourth Edition, Imperial 4to. Price 25s. Cloth.

ELEMENTARY ART;

OR, THE USE OF THE CHALK, AND LEAD PENCIL.

ADVOCATED AND EXPLAINED,

BY J. D. HARDING.

Containing 24 full size Tinted, and other Lithographic Illustrations, numerous Woodcuts, &c. &c.

Just Published, Price 12*s.* 6*d. cloth. Imperial* 8*vo.*

THE GUIDE AND COMPANION

TO

THE LESSONS ON ART.

BY J. D. HARDING.

Containing 15 *Lithographic Illustrations and* 87 *Woodcuts.*

EXTRACT FROM ADDRESS.

Although more especially adapted to the Teacher, this work may be profitably appealed to by the Pupil; and when writing both this and the "Lessons on Art," I have employed such arguments as, falling under a parent's eye, might help to dispel any false views entertained respecting Art; show its just purpose and its pretensions; and aid in rightly estimating and appreciating the services of those who may be engaged in the Art-education of their children.

DRAWING MODELS,

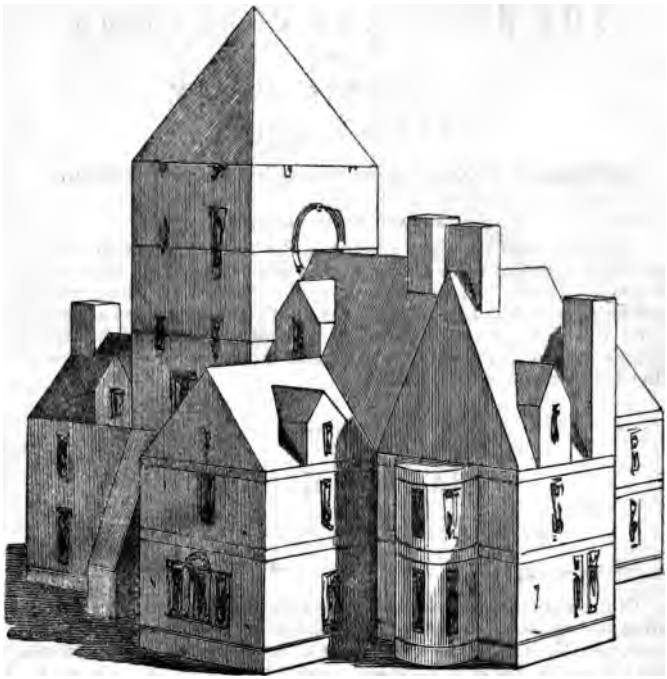
DESIGNED BY MR. J. D. HARDING.

Of the many requirements at the present day for whatever may facilitate or extend education, a system which shall enable the Teachers to communicate, and Pupils to acquire a knowledge of Art, seems among the foremost. Mr. Harding's Drawing Models are directly associated with his "Lessons on Art," and "The Guide and Companion," to supply, in conjunction with them, that want.

Nor amongst the least of the advantages derivable from the use of Models may be reckoned a practical knowledge of Perspective by a facile and inviting method, relieved of that embarrassment and fatigue attending its study.

By their means also shade and shadow are learned simultaneously with form. Not only may the Models be so arranged as to meet every want or capacity on the part both of the Teacher and his Pupils; but picturesque forms may be reared by one, and recognised and constructed by the others; the latter may have in addition the opportunity of seeing and drawing these forms from various points of view, and having thus obtained skeleton figures, they may exercise on them in an effective and entertaining manner the knowledge of appropriate character which they will have acquired from the study of "The Lessons on Art," or from other sources. All these objects and advantages have been sought in their construction, and their fitness tested by many years of experience.

A GROUP BUILT WITH HARDING'S MODELS.



PRICE

The Models made of Deal, enclosed in Box . . £1 8 0
" " Mahogany " . . 2 0 0

Including with each set an explanatory Hand-book, by Mr. J. D. Harding, with numerous Illustrations on Wood, entitled "Models, and their Uses."

Just Published, Price 20s. elegantly bound in cloth, with Twenty-four designs, Imitation Water-Colour Drawings, Coloured Diagrams, numerous Woodcuts, and examples of simultaneous contrasts of colour.

THE THEORY AND PRACTICE

OF LANDSCAPE PAINTING IN WATER-COLOURS.

BY GEORGE BARNARD.

London. Printed by Schulze and Co., 13, Poland Street.